

# The Monthly Musical Record.

SEPTEMBER 1, 1873.

## SCHUMANN MEMORIAL FESTIVAL IN BONN.

(FROM OUR OWN CORRESPONDENT.)

THE erection of a monument to the memory of Robert Schumann has long been the wish and talk of many of his friends and numerous admirers. The institution of a musical festival as a means of raising funds for the object in view seemed the most natural, and certainly the pleasantest, course to pursue, and apparently is not to be put down to the suggestion of any particular individual. That it should take place in Bonn was natural enough, for it was in the immediate neighbourhood of Bonn that Schumann ended his earthly career, and it is here that he lies buried. Than the music hall erected here for the Beethoven Centenary Festival of 1871 no more suitable *locale* could have been made choice of. Sunday, the 17th of August, and two following days, were the dates fixed upon. To all intents and purposes the festival commenced with the full rehearsals of the two previous days, to which the public were admitted, at a small charge. Those who have been accustomed to attend German musical festivals regard the rehearsals as the most instructive, if not also the pleasantest part of the gathering. By attending all, one has the opportunity of hearing, at least, three performances of the most important of the works presented, and of thus becoming perfectly familiar with them all. On the present occasion there were four full public rehearsals for two concerts of orchestral and choral music, that for chamber music being held in private. In the rehearsal of Friday afternoon there was already a good sprinkling of strangers. On Saturday afternoon and on Monday morning the Beethoven Hall was more than completely filled. As every available seat for the concerts was disposed of, it may be taken for granted that the financial success of the festival was all that could have been desired. It may at once be stated that from an artistic point of view it was also in the highest degree satisfactory. All the arrangements made seemed to tend to this end. A picked band of 111 instrumentalists, led by Herr L. Straus and Herr von Königsblow, an excellent chorus of 394 voices, and the following soloists were engaged: Frau Marie Wilt and Fräulein Marie Sartorius (soprano), Frau Joachim (alto), Herr Franz Diener (tenor), Herr J. Stockhausen (baritone), Herr A. Schulze (bass), Frau Clara Schumann and Herr Ernst Rudorff (pianists). With the single exception of the *Paradies und die Peri*, for which Herr J. von Wasielewski, the resident musical director, was responsible, everything was conducted by Herr Joachim. Herr Joachim's mode of conducting is masterly in the highest degree; in a word, it may best be described as precisely resembling his violin playing. His scores he evidently knows by heart, even to the "turn-over;" for though he conducted with the score before him, he scarcely ever seemed to refer to it except to turn over the leaves. To his skill in this direction, his care in rehearsing, his clear and precise method of imparting his wishes to the forces that so ably and willingly co-operated with him, the grand result invariably attained is mainly to be attributed. By reference to the dates of the compositions brought forward, it will be seen that they were all produced between 1841 and 1849, during the ripest period of Schumann's artistic career. Further, it will be noticed that the list includes his most matured works, and those upon which he seems to have spent the most time and thought, several of them having been put by,

and re-considered after a length of time, and partially re-written.

Schumann has himself recorded his unwillingness to speak of a composer's works without some knowledge of his antecedents, his schooling, his youthful strivings, and his life's surroundings. In fact, he felt that his whole character as a man and an artist should be laid bare to the critic. With such a precept before us, it would seem that an account of a three days' festival consisting exclusively of his works, and those among the most important of his creations, would not be complete without some biographical notice, however brief, of his artistic career: and this seems the more needful, for the story of his life has not been too often told.

Robert Schumann, the youngest of five children, was born on the 8th of June, 1810, at Zwickau, where his father, August Schumann, was in business as a bookseller and publisher. At the age of six he was put to school, where he at once became the favourite of his playfellows, and by always taking the lead in their games, even at this early age seems to have prefigured the ambitious strivings of his later years; but with book-learning he does not appear to have made more than ordinary progress. It was now that he received his first lessons in pianoforte playing, from one Kunsch, Bachelor of Arts, and teacher of music in the Lyceum of Zwickau; but whether this was on account of any special talent he evinced, or as a matter of course, has not been ascertained. It is recorded, however, that Herr Kunsch's lessons exercised such a power upon his youthful and excited mind, that of his own accord, and without any knowledge of theory, he at once began to put his thoughts upon paper. The earliest of these juvenile compositions, consisting of small dance tunes, dates from his seventh or eighth year. The gift of extemporising, too, was simultaneously manifested in proportion to the manual proficiency he had attained; and his skill in portraying scenes and feelings in tones was so great that he is said to have been able to sketch so precisely and comically the characteristic traits of his schoolfellows, who stood around him at the piano, that they would burst out laughing at the accuracy of their portraits. About the same time a turn for literary composition, which as a musical critic he subsequently brought to such perfection, manifested itself in his writing plays, which his elder brother Julius and his schoolfellows helped him to act, while his father looked on approvingly. Any attempt to follow Schumann during his boyhood would lead us far beyond our scope. Those who are interested in the matter may be referred to the account given by his biographer J. von Wasielewski, a translation of which, by A. L. Alger, has recently appeared in the columns of the *Choir* (Metzler and Co.). That his father was not averse to his following music as a profession, appears from the fact of his consulting Weber as to his talents, and requesting him to undertake his musical education. This plan, however, was not carried out. At the age of sixteen he had the misfortune to lose his father. At eighteen, in deference to the wishes of his mother, who was strongly opposed to his making music his profession, he entered the University of Leipzig, March, 1828, with a view to studying law. Here he took some lessons from Friedrich Wieck, who has aptly been termed "a born pianoforte teacher;" but they could not have been many, for the following year he migrated to the University of Heidelberg, again entering as a law-student. It was now that he became fully conscious that art and not law was his real vocation. On speaking to his mother, Wieck was appealed to, to decide the matter. He pronounced in favour of music, and his mother withdrew her objections. Accordingly, at Michaelmas, 1830,

he returned to Leipzig, and again put himself under Wieck's tuition. His impatience to become a virtuoso led to the invention of mechanical contrivances for imparting strength and agility to the fingers. His experiments unhappily had the opposite result of almost depriving him of the use of his hands for pianoforte playing. Disappointed now in his hope of ever qualifying himself as a public performer, he determined to devote himself to composition. With this end he put himself under Heinrich Dorn, from whom he now received his first systematic theoretical instruction. Leipzig became his home, and it was here that the most important of his musical creations first saw the light. Of the year 1834 Schumann himself spoke as "the most remarkable of his life." It was then that he founded the *Neue Zeitschrift für Musik*, a paper which, as he says in the preface to his "Collected Writings," aimed at the elevation of German art, whether by a reference to the great old models, or by fostering rising talent. For ten years he fulfilled the duties of editor with the utmost zeal and enthusiasm. On resigning the post, it must have been with feelings of satisfaction at having done much towards assuring the reputation of Schubert, Mendelssohn, Hiller, &c., and of having assisted in introducing to the musical world such men as Bennett, Berlioz, Brahms, Chopin, Franz, Gade, Heller, Henselt, Verhulst, &c. In September, 1840, Schumann was married to Friedrich Wieck's daughter Clara. To his love for her many of his best works doubtless owe their inspiration. He himself says, in a letter to Dorn, that Clara Wieck "was nearly the sole cause" of a number of works he composed for the pianoforte between the age of thirty-five and forty; and Wasielewski adds: "It was she again who gave the decisive impulse which induced him to take up the lyrical style. In December, 1844, on their return from a tour to Russia, which lasted several months, Schumann and his wife took up their abode in Dresden; here they remained till 1850, when Schumann was called to Düsseldorf to fill the post of municipal musical director, formerly held by Mendelssohn, Rietz, and Hiller. Here that dreadful mental malady, with which he had already been threatened, overtook him, and ended in attempted suicide. On Shrove Monday, February 27th, 1854, during a visit from his physician, Dr. Hasenclever, and a musical friend, Albert Dietrich, he suddenly left the room; in dressing-gown and with bare head he hurried off to the Rhine bridge and threw himself into the stream. Some sailors saved his life, but for what an end! He spent the remaining two years of it, with his mind hopelessly deranged, in a private asylum at Gudernich, near Bonn, till, on the 29th of July, 1856, the angel of death called his weary spirit home.

In appearance Schumann was of middling stature, and slightly corpulent, his bearing calm and dignified. Though simple in manner and generally reserved, with intimate friends he could be most genial. In his profession he was severely conscientious, hardly ever allowing himself to speak hastily or angrily under the most irritating circumstances, but against vulgarity or malevolence he was inexorably severe. He recognised with cordial warmth all that was great, wise, and talented in others, and though not approving of the new dramatic music of Italy and France, he showed an enthusiastic interest in foreign art. By his death the modern world of music lost one of its most richly and highly gifted creative spirits—one of its most elevated high-priests.

The programme of the first day's performance consisted of the symphony No. 4, in D minor, and *Das Paradies und die Peri*.

Of Schumann's four symphonies, that in D minor, Op. 120, known as "No. 4," is really the second in order of

production; for, though fully sketched in 1841, it was not completely instrumented till 1851, when, however, the alterations made were confined to the wind parts, and to expunging from the *romanze* a part originally written for a guitar. It is remarkable for its originality of form, its power, purity, and conciseness of conception. Its full title is—*Introduction, Allegro, Romanze, Scherzo, and Finale, in einem Satze*—i.e., "in one movement." Though from C. Ph. Emanuel Bach downward we have instances of symphonies whose separate movements are similarly knit together, probably no composer has done this so much with the motive of imparting unity to his work as Schumann has done in the present instance, by treating phrases in one or more of its movements which have already been heard in a previous movement. Thus, the leading theme of the introduction is heard again in the *romanze*; the obligato solo violin part accompanying the second subject of the *romanze* occurs again, with an altered rhythm and in a different key, in the *scherzo*; and two of the most important themes for the *allegro* reappear in the finale. Played as it was under Herr Joachim's "beat," with remarkable vigour, with all regard to light and shade, and with not a point missed, its many beauties stood out with a clearness probably never attained on any previous occasion. We have reason to think that many who have hitherto been inclined to underrate it as a symphonic work, must have been brought to a sense of its proper worth by this performance.

*Das Paradies und die Peri*, Op. 50, an adaptation from Moore's "Lalla Rookh," was composed under the impression that all the materials for an oratorio were already exhausted, and that a text of a romantic nature is better adapted for a great choral work, as allowing more scope for musical display. The subject was first suggested to Schumann, in 1841, by his friend Emil Flechsig, who put into his hands a translation he had made of Thomas Moore's poem. In this he had adhered throughout to the metre of the original. The changes of metre, the curtailments, the additions, and the general arrangements of the work for musical treatment were made by Schumann himself. On its completion it was first produced at Leipzig, in December, 1843, where it seems to have been at once accepted as a masterpiece. Unless we except the scenes from *Faust*, it is certainly Schumann's greatest vocal work. All the principal vocalists whom we have named took part in its performance, which, though one of more than average merit, was certainly not the best that we can recall in Germany. This was probably due to a want of confidence apparently felt by both band and chorus in their conductor, Herr von Wasielewski.

The programme of the second day's performance included the overture to *Manfred*; the pianoforte concerto in A minor, Op. 54; the "Nachtlied," Op. 108, for chorus and orchestra; the symphony, No. 2, in C; and the music to the third part of Goethe's *Faust*. The overture to *Manfred*, composed in 1848, perhaps surpasses in poetical and intellectual grandeur anything of the kind that Schumann has written. It has been familiarised in England by many a fine performance at the Crystal Palace, but never sounded so grand as on the present occasion. One could not but regret that it was not followed by the whole of the *Manfred* music, which consists of some fifteen "numbers," vocal and instrumental. As an English edition of the complete work is in course of preparation, by Messrs. Breitkopf and Härtel, we look to Mr. Manns for an early presentation of it in its entirety. The appearance of Frau Clara Schumann on the platform, when she came forward to play her husband's concerto, was the signal for a general ovation. Her rendering of this fine work, which must be familiar to most

of our readers, was as fine as ever, and evoked unbounded enthusiasm. Hebbel's "Nachtlied," composed in 1849—as remarkable for its choral effects as for its deep orchestral colouring, and a work on which Schumann set especial store—was sung with an amount of finish and expression rarely attained by so large a choir.

The symphony in C, known as "No. 2," Op. 61, but in reality the third of the series, was composed in 1846, when Schumann was in a condition of great physical suffering, and, as he himself has recorded, owes its origin to the resistance of the spirit which influenced him, and through which he sought to contend with his bodily state. Here, as in the "D minor" symphony, the recurrence of more than one of its leading themes in several movements is noticeable; not, however, to the same extent, but with equal pertinence. Of Schumann's four symphonies, that in D minor is certainly the boldest and most original in form; in that in C his individuality is most apparent. It was, perhaps, on this account that these were made choice of on this occasion in preference to those in B flat and E flat, though that in B flat is generally regarded as the most popular of the four, and notwithstanding the local interest which would have attended a hearing of the "Rhine" symphony in the immediate neighbourhood of the scenes which inspired it. Notwithstanding the profundity of its first movement, the symphony in C seemed conducive to extreme pleasure. The audience would gladly have heard the scherzo a second time, and seemed no less pleasurably impressed with the inspired beauty of the slow movement, and the brightness and vigorous vivacity of the finale. The composition of the third part of *Faust* occupied Schumann's thoughts from 1844 to 1848. The scenes from the first and second parts were added subsequently, and it was not till 1853 that the work was finally completed by the addition of an overture. With the small space at command it would be futile to attempt any description or discussion of the work. It must suffice to state that the third part includes some seven scenes, consisting of solos, concerted pieces, and choruses, all of which are of a striking character, and mostly of extreme beauty. The fullest justice was done to the work by all concerned. Above all, Herr Stockhausen had a fine part to sustain, and never, often as we have had to express our admiration of his inimitable singing, has he seemed to us more at home and more impressive. After singing the beautiful air, "Hier ist die Aussicht frei," he was literally smothered with flowers by the audience, and so loudly applauded that he was forced to repeat it. Though Schumann, doubtless, had his own ideas of the meaning of Goethe's obscure, symbolical poem, and sought to express them in his music, and this so pointedly that some have averred that his music has enabled them for the first time to fathom the poet's intentions, as music *per se* his work is thoroughly enjoyable apart from its connection with the meaning of the text. It is the more, therefore, to be regretted that no English version of the work has yet appeared.

The instrumental works brought forward at the concert for chamber music included the string quartett No. 3, in A, Op. 41 (1842), played in the most perfect manner imaginable by the Herren Joachim, Von Königsłow, Straus, and Lindner; the andante and variations in B flat (1843), for two pianofortes (Frau Schumann and Herr Rudorff); and the popular, but ever-welcome, pianoforte quintett, in E flat, Op. 44 (1842), performed by Frau Schumann, the Herren Joachim, Von Königsłow, Straus, and Müller. The songs, accompanied by Herr Rudorff, included "Stille Thränen" and "Aufträge" (Frau Marie Wilt); "Mit Myrthen und Rosen" and "Wanderlied" (Herr Diener); "Wehmuth," "Sonntags am Rhein," and "Du meine Seele" (Frau Joachim);

and "Die Löwenbraut" and "Frühlingsnacht" (Herr Stockhausen). From end to end this concert was a perpetual ovation for the principal performers.

An excursion to Rolandseck, for which a special train, and a steamer for those who preferred the river, were provided, formed a pleasant termination to this most successful festival.

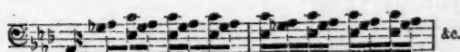
## THE NEW "COTTA" EDITION OF THE] PIANOFORTE CLASSICS.

### FOURTH ARTICLE.

WE have now to enter upon the most arduous part of the task we have set ourselves—the notice of the fourth and fifth volumes of the works of Beethoven, which, as we mentioned in our last article, are edited by Dr. Hans von Bülow. Our difficulties here are twofold. There is, in the first place, an enormous number of annotations, which deserve to be noticed, in order to make our article at all complete. In the fourth volume alone we have found, in going through the work for the purpose of preparing this notice, no less than seventy-one editorial notes which deserve mention; while in the fifth volume there is hardly a remark which, did space permit, we should not wish to present to our readers. But a second, and even greater difficulty, arises from the language in which the notes are written. German students will not need to be told that for all matters connected with art or æsthetics, the German tongue is incomparably richer than the English; and as Dr. von Bülow is not merely a distinguished musician, but an accomplished and eloquent writer, it is difficult, without much circumlocution, and sometimes all but impossible, adequately to render in English the exact meaning of the original. It is obvious, therefore, that we cannot hope, within the limits of one article, to do more than generally indicate the character of the present work; and we shall confine ourselves to a few selections from the mass of interesting material before us, leaving our readers to explore the rich mine more fully, and unearth its many treasures for themselves.

The first of these two volumes contains the compositions from Op. 53 to Op. 90, and the second the works of the so-called "third style," from Op. 101 to Op. 129. The editor's notes may be divided into three classes—critical, mechanical, and æsthetic; and we shall give a few examples from each class.

The critical notes, which are few in number compared with the others, consist, for the most part, either of corrections of obvious errors which have escaped the notice of previous editors, or of conjectural emendations, some of which seem to us exceedingly happy. One of these is to be found in the finale of the sonata, Op. 57 (p. 285 of Pauer's edition, last bar of 7th and first bar of 8th lines). Bülow alters the bass as follows:—



and gives the following explanation:—"The repetition of the bass note in each new bar, instead of, as before, only



in the first of each pair of bars, arises decidedly from a misunderstanding of the abbreviation which the author has used in his manuscript. Not because of technical difficulty, but from the æsthetic want of beauty which arises from the disturbance, by the repetition, of the regular undulations, the editor rejects this misprint, which has become 'classical.' Another correction, which seems to us quite justifiable, is to be found on the last page of the sonata, Op. 109, at the last bar of the long shake on B, before the final return of the theme. The editor gives the right-hand part thus:—



and says—"The editor has followed the version of Franz Liszt, which fills up the gap left in some editions (the breaking off of the melody upon A), by adding the notes F sharp and D sharp on the fourth and sixth quavers, in analogy with the three preceding bars." Of more strictly conjectural emendations, we can only give one as an example. These latter are not embodied in the text, but merely given as foot-notes. The passage we shall take for our illustration is in the last movement of the sonata, Op. 101 (Pauer's edition, p. 329, line 2, bar 2), which is given in the text just as our readers will find it in the English edition, but with this note—"The editor leaves it undecided whether there is not here an error, and a different reading, more in accordance with the other developments of the subject, was intended, namely:—



For our own part the correction seems at least highly probable.

Of what Bülow has done for the mechanical, or technical, mastery of these works it is difficult to speak too highly. Not merely is the fingering most admirable, and sometimes brilliantly original, but we find the most excellent suggestions as to the facilitating of difficult passages by a different disposition of them between the two hands, always without altering the text of the composer, which will enable the student to surmount many a crabbed bit with comparative ease. A few examples to illustrate this point will interest our readers. In the first movement of the sonata, Op. 53 (Pauer, p. 248, line 3, bar 2), we have the following suggestion:—"He who cannot overcome the difficulty of the spring in the left hand—ever so slight a pause is unpermissible—should play the after-notes of the shake with the right hand, thus:—



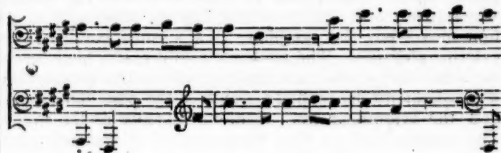
by which means the left hand is released earlier."

The explanation of the shakes in the rondo of the same sonata, and especially of the double-shakes in the coda, is particularly clear; but these we must merely refer to. The first movement of the great sonata, Op. 57, affords a capital example of the effect which can be produced by the division of a difficult passage between the two hands. The passage we refer to is the arpeggio at the *a tempo*, just after the first *rallentando* (Pauer, p. 269). Bülow proposes the following reading:—"To him who cannot

perform this difficult passage with the requisite force and virtuosity, we recommend its division between the two hands, thus:—



A somewhat similar case occurs near the close of the same movement (Pauer, p. 277, lines 2 to 5), where the long chains of arpeggios are rendered considerably easier by allotting the lowest groups of notes to the left hand. But the most remarkable example of the simplification of a difficulty by a mere alteration in the manner of writing it is to be found in the first movement of the sonata in B flat, Op. 106. Those of our readers who know the work will remember the close imitations in the middle portion of the movement, just before the return of the first subject (Pauer, p. 336, line 4, commencing at signature of B natural). The following eight bars appear in Bülow's edition in this form:—



to which this note is appended—"With this new presentation of the entirely unchanged original, the editor believes that he has both given clearness to the sequence of imitations, and an indication for a far more convenient method of performance." Of the greater clearness of the new notation of this passage there can be no doubt at all; and we believe that those who try it at the piano will, as we have done, find it far easier to play with clearness, and especially with the requisite accent, than when performed as originally written. It is in points of detail such as these that the hand of a master is to be traced. We can only compare these and similar strokes of genius with the brilliant ideas as to the treatment of the piano which are to be found in Liszt's transcriptions of Beethoven's symphonies. We might, did space permit, give several other examples of the great clearness obtained simply by altering the notation, especially in the fugued movements so frequently to be found in Beethoven's later works, but must content ourselves with one, which we will take from the finale of the sonata in A flat, Op. 110. Let our readers compare the ordinary form of the passage, as they will find it in Pauer's edition, p. 385, beginning at the second bar of the seventh line, with Bülow's method of writing it, as follows:—



and they cannot fail to see how much easier the passage is to read in the new notation than in the old. And this is only one example of many.

Highly interesting and instructive is the editor's fingering. Bülow has ideas—we were going to say "inspirations"—on this subject which we think would scarcely have occurred to any one else, unless it were to his master, Liszt. Indeed, so strange and unusual are some of the fingerings given, that the editor feels it necessary, not indeed to apologise for them, but to caution the player against rejecting them without trial because of their apparent strangeness. Thus, at the beginning of the "33 Variations," Op. 120, the *staccato* bass-notes, C and G, of the first two bars are marked to be played, not with the first and third fingers (we are using, let us remind our readers, the *foreign* system of fingering), but with the second and fifth, and the editor says in a note—"Let not the player reject our fingering without a trial; there results quite a different *staccato* if we play this fourth with the second and fifth fingers than if we use the thumb and middle finger." A more curious example occurs in the finale of the sonata, Op. 57, the principal theme of which is fingered thus:—



and the same with all similar passages. Bülow says in his note—"For this, at first sight, strange-looking fingering, which, however, in several years' practice, I have found unsurpassable, I am indebted to my honoured friend Herr Franz Kroll, in Berlin. It so completely suits the musical phrasing, that its consequent employment would allow the whole movement to be transposed extempore into any other key we choose. Without absolutely forbidding the employment of the thumb on the C of the second crotchet, we must acknowledge that the passage of the third finger, with a certain spring, makes the required accent less sharp, and—a point of which only the practised player, not the reader, can convince himself—breaks up the whole phrase less." We confess that we felt some little incredulity on the subject, but on trying the fingering ourselves at the piano, found that, as soon as the first awkwardness of it was overcome, it possessed all the advantages the editor claims for it.

We must give a few more examples of the genius—we can call it no less—displayed by Bülow in his remarkable system of fingering. Let us first take two more from this same sonata, Op. 57. On the first page (Pauer's edition, page 269, line 3, bar 1), the editor marks the four notes D, D, C to be *all* played with the third finger, remarking—"For rendering all slurring of the last triplet quaver with the following crotchet impossible, as it is repugnant

to the spirit of the theme, the employment of the same finger is the surest means." Again, in the finale of this sonata (Pauer, p. 284, last line but one), just before the return of the first subject, the chords are fingered  $\frac{4}{3}$  with the note—"This chord must be played with an infinitely gentle *velvet* touch, which will be obtained by the non-employment of the thumb." We cannot agree with those who would decry such minute attention to details as pedantic; with some composers it might perhaps be so, but of Beethoven it may truly be said that there is nothing unimportant.

In the fourth of the "Variations," Op. 76, we find the scale of D with the following unusual fingering:—



The explanation is given in the note in the following words—"With the ordinary fingering of the scale of D major, one would have much trouble to remain faithful to the exact division of the run, and the least variation from the text implies in such cases a mistake of the intention of the master, whose figurations never allow arbitrariness in the division of the bar." Very ingenious, too, we think the fingering in the Polonaise, Op. 89 (bar 2 of the *Tempo 1mo*, after the *presto* of the introduction), where the following passage occurs:—



thus explained—"The sudden *piano* after the *crescendo* will be most simply managed by slipping the second finger from the F sharp to the G."

The later and more difficult sonatas are, if possible, even richer in ingenious and charming fingerings than the earlier ones. We can only quote a very few as examples. The opening bars of the scherzo of the colossal sonata, Op. 106, are thus fingered:—



with the note—"The prescribed change of fingers is necessary from rhythmical grounds; the first difficulty is richly rewarded by the infallible certainty which the player acquainted with it will for ever after attain."

The first variation in the finale of the sonata, Op. 109, affords a beautiful example of what we have already called "phrase-fingering:—



Our readers will at once see that the precise effect obtained by this fingering could not be secured by any other means.

We must only spare room for one more note on the subject of fingering, and that shall be an important one. At the 9th bar of No. 10 of the "Variations," Op. 120,





stiletto in the breast, and then betook themselves for refuge to the French ambassador's, as to a safe asylum. Many persons had seen the deed, and so great a tumult arose that it was found necessary to close the gates. When the duchess heard of it she ordered the pursuit of the murderers. It was found that they had taken refuge at the French ambassador's, and to him she sent, and requested that they should be given up. But the ambassador excused himself on the plea that he could not give them up without the order of his court, as ambassadors had the privilege of asylum. This circumstance made a great sensation in Italy. Mons. de Villars wished to learn the cause of the assassination, and the murderers informed him of it. He wrote on the subject to the Abbé d'Estrade, who replied that he had himself been deceived by Signor Pig . . . one of the most distinguished Venetians.

"Now as Stradella did not die of his wounds, Mons. de Villars allowed the murderers to escape, the leader of whom was the father of the mistress of the Venetian, and who would have willingly stabbed her also, had he only been able to find an opportunity.

"But as the Venetians are unappeasable when love is betrayed, Stradella did not even yet escape the revenge of his enemy. The latter kept spies continually at Turin, who followed him at every step. A year after his recovery he wished to visit Genoa, in company with Ortensia, his former mistress, whom he, at the instigation of the duchess, had now married. They both arrived in safety, but the following morning they were murdered in their room. The murderers took refuge on a bark which was waiting for them in the harbour, and no one has since spoken any more of the matter.

"So perished the most illustrious musician of all Italy, and this happened in the year 1670."

Thus relates Bourdelot, who is invariably trustworthy, and seems only to have made a mistake as to the date of the death, which, in consequence of other investigations, must be placed some ten years later.

## Foreign Correspondence.

### MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, August, 1873.

FERDINAND DAVID.

DEATH has suddenly, on the 17th of last month, taken from us our eminent violinist, the concertmeister (leader) of our orchestra. This loss does not only concern our town and our musical circles, but far over the world the demise of this excellent artist will cause the deepest regret. The musical world loses in David an intelligent, industrious, and conscientious worker. His diversified activity as solo and quartett player, leader at the theatre and concerts, as composer for his instrument, as well as teacher at the Conservatory, was during a very long period crowned with the highest success. We ourselves had the good fortune to be personally connected and on terms of intimate friendship with the departed master during above twenty-five years, and have just as bitterly to lament the loss of the artist as of the man.

David's artistic accomplishments are doubtless known to all our readers, and we can save ourselves the trouble of a panegyric by placing a cypress wreath on his tomb. We abstain for this reason to-day from giving a detailed account of his artistic activity, and confine ourselves to

relating what we know of his last days, adding a short *curriculum vitæ* of the master.

Up to the 15th of June of this year, David lived here in Leipzig in the full enjoyment of his energy. During his regular yearly holidays he went to Switzerland, there, at Klosters, to find recreation. Still, there the old man, fresh as a youth, delighted the visitors every evening by his performances on the violin, which his son Paul accompanied on the pianoforte. There, on the 19th of July, he had an asthmatic attack, to which he had at times been subject during the last eighteen months. He recovered, however, so completely, that when asked a few minutes before his death how he found himself, he answered, 'I feel as light as a bird.' Shortly after this a renewed attack brought his life to a sudden end. His body was brought to Leipzig, and the interment took place on the 24th of July, amidst universal sympathy.

Ferdinand David was born on the 19th of January, 1810, at Hamburg, of parents of the Jewish persuasion. Already when a boy of ten years he created the greatest sensation by his playing at public concerts. When thirteen years of age he became a pupil of Spohr, and left Cassel three years later to make a concert tour with his sister Louise (afterwards Mme. Dulcken), an excellent pianist. For some time he was member of the orchestra at the Königstädter Theatre at Berlin. After three years he left there to found, as first violin player, a quartett company at Dorpat. From that time date his first compositions for his instrument. Up to November, 1835, David stayed at Dorpat, but found during his residence there sufficient time to undertake long journeys, for the purpose of playing at concerts, to St. Petersburg, Moscow, Riga, and other large towns in Russia. In December, 1835, and January and February, 1836, we find David in Germany, where his playing, particularly at Berlin, created much sensation. Mendelssohn, perceiving at once the artistic importance of David, called him to Leipzig to take the place of concertmeister, become vacant by the death of Matthæi. This post David held from the 1st of March, 1836, to the 15th of June of this year, and filled it in such a manner that he obtained the title of honour "Muster Concertmeister." He understood in the highest degree how to catch the slightest intentions of the director, and contributed, by his sure and energetic leading of the stringed band, materially to the success of musical performances. As solo player he was not less distinguished; a soft, fine, sonorous, sympathetic tone, great facility and elegance in bowing, tasteful and intelligent rendering, were the characteristic peculiarities of his play, which he made use of in his solo performances, as well as quartett and ensemble playing, in a noble, intelligent, and truly artistic manner. His compositions count amongst the best of their kind. Five concertos, numerous variations, caprices, études, studies, modern compositions for the violin, concertos for trombone, clarinet, tenor, symphonies, quartetts, songs, a septett for string instruments, and many other compositions, are very pleasing, through their charming invention, excellent construction, and very effective and masterly treatment of the instruments.

Of particular merit are his editions of a great many excellent violin compositions by old masters, which have appeared recently. David searched for them amongst the dust of the libraries, and by adding piano accompaniment, and marking the bowing and fingering, made them accessible to the violin-playing public. To this restless diligence of David the literature of the violin owes a very considerable enrichment.

Of David's activity as teacher of his instrument we need not say many words. The most famous of the

younger artists on the violin count mostly among his pupils, whom he partly instructed at the Conservatory, and partly in private lessons. We will only name here the foremost amongst the living violinists—Joseph Joachim and August Wilhelmi.

In personal intercourse, David was an amiable, well-educated companion, and a true friend. For art and its followers he always had a warm and open heart. His life was richly blessed with successes of every kind. We shall always keep him in grateful remembrance; *sit illi terra levis!*

### THE NEW THEATRE AT BAYREUTH.

(FROM AN OCCASIONAL CORRESPONDENT.)

BAYREUTH, August, 1873.

ON the 2nd of this month the "Hebefeier" of Wagner's new theatre, in which the poet-composer intends to hold the festival performance of his trilogy, *Der Ring des Nibelungen*, took place.

Favoured by a beautiful day, a great many people had assembled round the building, whilst Herr Wagner, accompanied by his family, the numerous members of the Bayreuth Wagner Society, and Abbé Franz Liszt—at present here on a visit—mounted the top of the scaffolding, where the master builder and his men, with a band of music, were stationed.

According to old usage, one of the journeymen builders stepped forward to propose his three toasts—the owner of the building, the master builder, and the journeymen. But as regards the owner there was, in this case, some doubt, and the poor fellow did not know rightly who really would be the proprietor of the noble building:

"Ob Wagner oder seine Patrone,  
Oder gar der im Land trägt die Krone."\*

However, he soon decided:

"Der sich als besten Bauherrn erweist  
Es lebe, so ruf' ich, der deutsche Geist!"†

These toasts were followed by the chorale, "Nun danket alle Gott," joined in heartily by all present.

After this Herr Wagner responded in a somewhat lengthy poem. Whoever should find fault with the style of the poet Wagner, as being bombastic and long-drawn, would recognise in the simple, pithy words, every one of which would be understood by the commonest man, that the master knows perfectly well how to adopt the tone of the people. "And on what have we undertaken to erect such a building?" he asked, in the course of his speech. "It was on our trust and confidence in true German spirit. That I have not been disappointed in this trust is proved by this half-finished building, for whose achievement king and citizen have lent a hand."

Hearing the little man—who already counts a good many years—recite the simple verses with a full, well-sounding voice, you would become convinced that he was still in possession of his full health, and that he is not wanting in many energy to carry out his grand ideas.

The festivities concluded with a drinking-bout for the workmen, whilst Wagner joined his numerous friends at a social réunion.

Standing on the summit of the scaffolding, it is well worth looking around on the charming country. Mountains and vales, hills and forests, meadows and cornfields,

\* To employ a rather free translation:—

"Whether Wagner or his worthy friends shall claim the high renown,  
Or he who of our Fatherland so nobly wears the crown."

† "And, therefore, as to owners who may justly hold the right,  
Let's raise the toast with one accord, 'The German Mind and Might.'"

form pleasing contrasts, whilst here and there a lonely farm gives life to the scenery. The building itself stands on a gently-rising hill; behind it are mountains covered with resinous firs. At the foot of the hill, the town offers a picturesque view, lying at the side of the small river Maine, which flows right through its midst. The background is formed by a chain of blue mountains. Everywhere is clear, transparent, and refreshing mountain air. A summer residence in Bayreuth, which lies 1,100 feet above the sea, will be to every inhabitant of a large town who comes to witness the Wagner performances, at the same time, a summer refreshment.

The reason why I have given you the details of this in itself unimportant event, is that the success of Wagner's undertaking is by no means so certain as it may appear to be. No doubt Herr Wagner has good reasons if he again points out that his plans are founded on the trust he has in the German nation. Although one tries to conceal it as much as possible, I know from a reliable source that a considerable amount is still wanting before the success of the undertaking can be made sure of. It is true the King of Bavaria—the great protector of Wagner and his plans—has up till now neither taken "patronatsscheine," nor assisted by granting a fixed sum; and, for this reason, it is to be expected that the royal treasury will be opened at the proper moment, if fears should be entertained of the failure of these plans. However much consolation there may be in this for all true Wagnerians, it is nevertheless much to be regretted that many Wagner Societies have, up to the present time, not contributed anything towards the furtherance of these objects. They want to be first certain that the undertaking will succeed before granting any assistance, or taking "patronatsscheine," not considering that by these over-careful proceedings they create a natural drawback to the success, which is much to be regretted.

The journey to London, which Herr Wagner had projected last spring, could not be carried out. He has since often been encouraged to this and other journeys, but in vain. Such journeys, he is said to have answered, were too fatiguing for him, less on account of the musical performances than the festivities, which they arranged everywhere in honour of him. Those who wanted to hear him might come to Germany; he does not wish to go any more abroad.

The performances of *Der Ring des Nibelungen* are now contemplated to be held in the summer of 1875; but must we not fear another delay so long as the pecuniary obstacles have not disappeared?

Now let me tell you also about the pamphlet by Wagner on his theatre which has lately appeared. In it we find the interesting speech Wagner delivered when laying the foundation-stone of his theatre. Very clearly he expresses himself about what people have to expect from his theatre. It would be built of plain material, without ornaments, and in parts only roughly put together; but, on the other hand, in the arrangement of the stage and places for the spectators, an idea has been carried out, whose conception would place us in another relation to the stage performance than that to which we had been confined in our present theatres. "If the effect is to be complete," he continues "only the mystical entry of the music can prepare you for the intelligible appearance of scenic representations, which, if they are to appear to you as coming from an ideal world of vision, are on the other hand to manifest the whole reality of the fine illusion of a noble art. Here nothing is to reveal itself to you in mere hints; for, as far as the power of art of the present time reaches, the most perfect performance, as regards scenic and mimic spectacle, is to be produced."

Wagner predestines, as you see, for his theatre a new



era, and it is interesting to learn from his pamphlet how his ideas deviate from the previous arrangements of the stage.

Wagner's leading idea of the construction of the theatre is to isolate the stage as much as possible from the places of the spectators, to do away with every real connection between the two, and remove everything which might disturb the ideal impression of the stage, and then to obtain, through music, acting, and scenery, the most perfect illusion. This idea necessitated the disappearance of the orchestra. Wagner says on this point, "The orchestra for this reason will be placed so low, without being covered, that the spectator will look over it directly on to the stage. This decided at once that the places of the spectators could only be of an amphitheatrical description. Boxes were not possible, since, from the height at the sides, the orchestra would have been visible." In another place, he says, "My desire to have the orchestra invisible gave to the genius of the famous architect at once the destination of the empty space between the proscenium and the first row of seats of the public; we called it the 'mystic chasm,' as it had to separate the real from the ideal. The master also closed it with a second proscenium; and the effect in looking through it and the smaller proscenium before the stage promised soon to create a wonderful illusion, as if the stage were moved further back. The spectator fancies that the scene and action are at a greater distance, and seeing at the same time everything quite close, a further illusion is created: the persons acting on the stage appear to him to be larger than human beings."

Thus Richard Wagner about his theatre at Bayreuth. As is to be seen from everything, he deviates much from the arrangements hitherto in use in our theatres. Whether his ideas will be adopted depends on the success of his festival performances at Bayreuth, for which he builds a new stage, gets other performers, and demands a different auditorium to what we have been accustomed to. J. F.

### MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, Aug. 12th, 1873.

OF all the theatres the Opera is now the most frequented, even during the last four weeks, when the heat was insupportable. Director Herbeck, having recovered from his severe illness, has returned to his post. During his absence we had, after many troubles, the long-promised opera *Hamlet*. The Ophelia was represented by Mme. Murska, whose execution of the trills and florid passages was faultless, whereas she was wanting in all the necessary dramatic power. Only in the mad scene she found hearty applause—a scene which in itself cannot fail to interest, and which, save the too long ballet, is the best part of the opera. Hamlet himself was, here in Vienna, of greater importance, through the excellent performance of Herr Beck. It is one of the best rôles of that artist, though a Hamlet executing a drinking song (!) is quite insupportable. The metamorphosis of that drama, highly esteemed (like *Faust*) by the Germans, is quite a sacrilege. It was evident that the audience would not pardon that act of violence. The minor rôles of King, Queen, and Laertes, were represented as well as possible by Rotitsky, Frau Materna, and Adams. The end of the last act was changed and shortened, and the *mise-en-scène* was of a superior kind. Except the Danish ballad, the best piece in the opera, the whole music, though showing much cleverness and taste, wants invention and energy, and will never make a deep impression. Frau Schroeder-Hanfstaengl, who was originally engaged for three months to perform Ophelia,

has quitted Vienna. Meanwhile Herr Beetz, from Berlin, began a series of Gastspiele with Hans Sachs (*Meister-singer*), and the ballet also shows a Gast in the *ci-devant* much-favoured Mlle. Couqui. But time has changed, and Mlle. Couqui too. The ballets, nevertheless, exercise a great attraction on the many strangers who have the courage to visit Vienna in spite of the excessive heat, and of the cholera. Also the wonder of this year, the king of the kings, the mighty rich Shah, honoured a ballet with his presence, and is said to have taken a great interest in the performance, and the house itself. The operas performed since the 12th July have been as follow:—*Tannhäuser*, *Hamlet* (eight times), *Faust* (twice), *Robert*, *Prophet*, *Jüdin*, *Mignon*, *Lucia*, *Hugenotten*, *Troubadour*, *Meister-singer*, *Lucrazia Borgia*, *Lohengrin*.

We had also some concerts, or rather productions of a private character. There was first a young pianist, Therese Hennes, or, more properly speaking, her father, the editor of "Clavierunterrichts Briefe," who produced his daughter to show the advantage of his method. Though the printed reports, which were distributed gratis, spoke so favourably of the young girl's cleverness, yet she made no impression whatever, and disappeared as soon as possible. Mr. H. Clarence Eddy, from America, gave a performance on the great organ in the Musikvereins-Saal, and showed himself an artist of good quality. A concert by Frau von Leonowa, of St. Petersburg, engaged at the Imperial Russian Opera, I mention only as a curiosity, as it was given on the 27th July, a time when the annals of Vienna hardly speak of a second case. A few days before, the lovers of music were invited to hear a musical production of another kind. The stringed instruments, which, after the design of a nobleman, Prince Gregor Stourdza, were made by Herr Zach, from Vienna, after a new system, were produced in performing some quartetts and solos. The inventor had the intention to give the instruments more fulness, richness in tone, and to approximate them to the human voice. For that purpose he selected an elliptic form. The new form looks very bad; the tone of the violin loses its energy and clearness; that of the viola was of a snuffling character; only the violoncello altered but little. Nothing is gained by the innovation; the intention to transform the tone into a human voice was in itself a blunder. The performers, Hellmesberger, Popper, and Kral, did their best to show as well as possible the invention, but the result is not favourable. On that occasion the concert-room was full in the extreme, in spite of the hot weather, and the productions were much applauded.

The Conservatoire has finished its examinations, which did honour to the great institute. Among the pupils of singing, Herr Staudigl, and the ladies Proch, Schreiber, Prohaska, and Wiedermann showed well-trained talents. In the past school-year there were employed 38 professors; the number of pupils reached 493, of whom 97 enjoyed the benefit of gratuitous teaching.

There remains no room this time to speak of the Exhibition. Meanwhile the jury will have spoken, and have cleared the situation. There were every day many performances on pianos and organs. A new organ with electro-magnetic mechanism, by G. F. Weigle from Stuttgart, is much spoken of. The united piano manufacturers, Bösendorfer and Ehrbar (Actiengesellschaft), have already separated, and of a new adaptation (Violin-Resonanzboden) the piano makers Ehrbar, from Vienna, and Beregszászy, from Pesth, claim the honour of invention. The list of piano exhibitors is as follows:—Austria, 146; Hungary, 3; Germany, 132; Russia, 10; Belgium, 3; Holland, 1; Denmark, 5; Sweden, 6; England, 12; North America, 5; Switzerland, 8; France, 32; Spain, 6; Italy, 2—Total 307, of which 99 are grand pianos,

57 semi-grands, 5 squares, and 146 pianinos (cottages). There were in London, in the year 1862, 289 pianos; and in Paris, in the year 1867, 338.

## Correspondence.

### SYSTEMS OF HARMONY.

To the Editor of THE MONTHLY MUSICAL RECORD.

SIR,—The writer of the letter, in your last Number, signed "Semibreve," asks in what points the various systems of Macfarren, Ouseley, Stainer, and Parkinson differ. A satisfactory answer to this question would doubtless be eagerly read by many people who have not the time, and perhaps not the musical ability, to read and compare these different works. They wonder whether they are all contradictory, or whether they are merely different ways of stating the same facts, differing only in minor particulars. Were the latter the case, it would not be difficult to condense and then compare these works. But they all differ widely, and on almost every subject. Macfarren, Ouseley, and Parkinson start with a paradigm of harmonics, but from this the common starting-point they at once branch off in different directions, building up their theories from different roots. Stainer differs considerably from the three writers above-mentioned. He puts his whole trust in a third, and the combinations of a third. Confusion reigns supreme if we compare their statements about chords higher than the 7th. As a specimen let us see what they say about the minor 13th.

Macfarren thinks it belongs to the roots of the dominant, tonic, and supertonic. He will not allow it to be a suspension, because it needs no preparation. He considers the last inversion of the chord identical with the suspension of the augmented 5th, and, through incorrect notation, thinks the chord of the minor 13th often presents the appearance of an essential augmented 5th.

Ouseley is very loth (having refused the 11th) to accept the minor 13th as a fundamental chord (*i.e.*, only of the dominant). "Very often," says he, "it has more the appearance of an auxiliary note. At other times it may (when regularly prepared) be looked upon as a suspension. Under some circumstances it may be more correctly written as an augmented 5th."

Stainer has very little to say, but, like Macfarren, speaks of the incorrect notation generally used. Macfarren and Ouseley, therefore, differ as to the roots on which the chord exists. Then again Macfarren speaks of a suspension of the augmented 5th, and an essential discord of the augmented 5th; Ouseley only mentions one. On the question of suspension they also differ. Macfarren's objection to its being a suspension seems to us scarcely satisfactory. A note may need no preparation, and yet be prepared.

And now let us see how Parkinson falls foul of Macfarren. The latter gives a passage of Mendelssohn, in which he changes a C $\sharp$  into D $\flat$ , and Parkinson can scarcely find language strong enough to express his dissatisfaction at Macfarren's reasoning. The scene becomes truly embarrassing when Macfarren corrects Mendelssohn by a passage from Sir W. S. Bennett, and Parkinson pronounces Bennett incorrect. We are sorry that Mr. Parkinson did not complete his attack on Macfarren by a few words of comment on the other illustration from Beethoven, given by Macfarren as confirming his theory.

One more and very short illustration of differences.

Macfarren and Parkinson each give us "the true chromatic scale." It is rather puzzling to find them totally different. Although chromatics form one of the most important branches of harmony, Ouseley gives but little information on the subject, and Stainer merely informs us that the chromatic scale is composed of semitones.

Macfarren frankly admits that the practice of the great masters is sometimes contrary to his theories; but not being an enthusiast with the bump of veneration highly developed, he declares them in those cases to be wrong.

Parkinson's bump of veneration appears small, if not entirely lacking. He finds Beethoven irregular, incorrect, writing major scales where he ought to have written minor; Reinecke, Hiller, Gounod, and Meyerbeer, careless, ungrammatical, incorrect, confused, &c. &c. We hope one day to see a treatise on harmony in which chords are called by their natural names, and derived from their natural roots; one in which there will be no confusion between suspensions and discords, and in which the laws of chromatics and modulation will be shown with more logical precision and logical tonality than have hitherto been displayed. A SEMIQUAVER.

To the Editor of THE MONTHLY MUSICAL RECORD.

SIR,—Will you, or one of your correspondents, kindly inform me, through the columns of the MUSICAL RECORD, where Mr. Chambers' "Sarum Psalter" can be had? Also, whether Mr. Horsley published any work on the theory of music? FUGA.

[Our columns are open for a reply.—ED. M. M. R.]

## Reviews.

*The Raising of Lazarus.* An Oratorio. By JOHN FRANCIS BARNETT. London: Novello, Ewer, & Co.

IT was only last month that we had occasion to call attention to a most meritorious work by a native composer, and it is again our pleasing duty to speak of another important composition from an English pen. Many of our readers will remember that the oratorio before us was produced for the first time at one of the recent concerts of the New Philharmonic Society; and the performance was duly noticed in our Number for July. A careful examination of the pianoforte score, which has since been sent us for review, enables us fully to indorse the opinion expressed on that occasion by our reporter; and we propose now to enter somewhat more fully into details than the limits of a concert-notice allowed him to do on the previous occasion.

We may, in the first place, congratulate Mr. Barnett on the decided advance which, in our opinion, this work shows as a whole on either the *Ancient Mariner* or *Paradise and the Peri*. True, the general style of the music is the same, and the composer can still, as hitherto, be styled (in the words of our reporter) "a staunch adherent of the Mendelssohn school;" but we think that *The Raising of Lazarus* shows more freedom of style and more originality of thought—we might also add more mastery of technical and contrapuntal resources—than Mr. Barnett's previous compositions. It is not to be expected that in a long oratorio, containing thirty-one numbers, the interest should be uniformly sustained at the same height; and we will frankly confess that there are certain pieces which fail to make much impression on us; but these are the exception, and there are many numbers which are not merely admirably written, but most attractive in themselves.

As we desire to be perfectly candid, we will say at once that we think the weak point of the oratorio is the treatment of the libretto. In this we are not referring so much to the selection of the words as to the manner in which, in some few instances, they have been set. There are two examples of this which strike us particularly. In the Chorus of Disciples (No. 14), "Master, the Jews of late sought to stone thee, and goest thou thither again?" we cannot help feeling that the amply-developed movement of 111 bars interrupts too much the progress of the narrative; and that far more effect would have been produced by a short dramatic chorus, such as those we find in Bach's *Passion* music, or in the scene between Jezebel and the people in the second part of *Elijah*. The same remark applies, we think, though in a less degree, to some other of what we may term the "conversational" choruses in the course of the work. Another instance occurs in the chorus "Yea, Lord, I have believed" (No. 19). From a musical point of view, the piece is one of the best in the work; but it seems to us out of place, and at variance with the spirit of the narrative, that Martha's words should be here repeated by the whole people. Perhaps it hardly comes within the limits of musical criticism, but we may say that we have the impression that the general belief in our Lord rather resulted from than preceded his great miracle.

These, of course, are merely matters of opinion; and having said thus much as to the points on which we differ from Mr. Barnett's treatment of his subject, we have got to the end of our fault-finding, if such it can be called. We will now proceed to the pleasanter task of pointing out some of the chief features of the work. Of the overture it is difficult to speak decidedly without having heard it, and from a mere examination of the two-handed arrangement. Much depends in an instrumental movement on the treatment of the orchestra; and we regret that Mr. Barnett has not followed the example of some of the best German editors, and indicated in his accompaniment the chief points of orchestration. We can, however, even from this arrangement, testify to the excellent counterpoint of the overture. It is by no means an easy matter to write a good fugue which shall not be dry, and in various portions of the present work the composer has shown his ability to solve the problem successfully. The chorus, "Great is the Lord," which follows the overture, is a particularly good example of Mr. Barnett's skill in this respect. The movement contains three principal subjects, all

of which are worked simultaneously in the *stretto* in a manner which is not only highly ingenious but thoroughly effective. Another most capital chorus is, "Let your hearts be strengthened" (No. 11), which contains a very spirited fugue at the words, "For the word of the Lord is right." We cannot notice every movement of the oratorio in detail, but must merely give the names of some more choruses with which we are greatly pleased. These are the finale of the first part, "Blessed is he who cometh," the opening chorus of the second part, "O magnify the Lord," "Give glory to the Lord" (No. 25), and the final chorus, "Come, let us praise the Lord," all of which are distinguished by a constant flow of melody (which, with Mr. Barnett, never seems to run dry), as well as by excellent part-writing and counterpoint.

The solo parts are four in number: Martha (soprano), Mary (contralto), the narrator (tenor)—by whom the words of our Lord are given—and Lazarus (bass). It is unfortunate from a musical point of view that the part of the latter should be so small; though, as he is in his grave during a great part of the oratorio, we hardly see how it could be well avoided. Among the best of the solo pieces may be named a very charming contralto song, "Wait on God with patience" (No. 6), which is likely, we think, to be a general favourite; the soprano song (No. 12), "They that sow in tears;" Martha's song, "Yea, Lord, I have believed;" the tenor air (No. 22), "Blessed are they that mourn"—one of the best in the book—the soprano song, "I will bless Thy name for ever" (No. 26); and Lazarus's song (No. 30), "Praise ye the Lord." We may remark that in general the influence of Mendelssohn is to be more clearly traced in the solos than in the choral music, though never to such a degree as to amount to a plagiarism.

In taking leave of *The Raising of Lazarus* we again offer our hearty congratulations to Mr. Barnett on the success he has achieved. He has produced a work which will certainly add to his reputation, and we shall hope ere long to see from his pen something which will surpass even his present venture.

*Concordia.* A Selection of Overtures and Dances arranged as Trios for Violin, Flute (or Second Violin), and Piano, by J. F. BORSCHITZKY. Seven Numbers. London: J. F. Borschitzky.

THE idea of arranging music for the above combination of instruments is likely to find much favour with amateurs, among whom good flautists are much more frequently to be met with than good violoncellists. The present arrangements, too, are well done, the instrumental effects being often happily contrasted. The only objection we have to make is that the violin part seems to us to be in places somewhat difficult for the class of players for whom we presume the pieces are designed. Harmonic sounds—sometimes those which Berlioz calls "artificial harmonics," produced by stopping one note and touching another on the same string—are rather freely employed; and in one of the numbers—the "Adagio and Rondo," No. 2—occurs a series of chords of three and four sustained notes, which, with our (we confess) somewhat limited knowledge of the violin, appears to us simply impracticable for an average player. On this point, however, we are open to correction; and if the passage can be comfortably played, the effect of the duet—strictly speaking, we ought rather to say the *quartet*—for the flute and violin is very good. There is only one overture in the seven numbers before us which appears to be the commencement of the series, and that is the overture to *Don Juan*; but it is one of the best and most effective pieces of the series. The remaining pieces consist of a march, the "Adagio and Rondo" above referred to, a waltz, and a "Ländler," all by Herr Borschitzky himself, and written in a pleasing and melodious style; a march by Beyer, and a set of waltzes by Lanner. We commend the "Concordia" to the attention of amateur instrumentalists.

*Fifty-two Songs*, with English and German words, by FELIX MENDELSSOHN-BARTHOLDY. Edited by E. PAUER. Edition for a Deep Voice. Augener & Co.

WE spoke of this collection of Mendelssohn's songs on the appearance of the "Original Edition," somewhat more than a year since; and need, therefore, merely refer our readers to the number of our paper for July of last year for some account of the work itself. All that it is necessary for us to do now, is to call attention to this transposed edition, which brings these charming songs within the reach of contralto and baritone singers. In all respects excepting the change of key, the two volumes are identical.

*Erster Unterrichtsgang im Klavierspiel. Eine methodisch geordnete Folge von Übungsstücken nebst theoretischen Notizen.* Von LOUIS KÖHLER. Op. 227. (First Instruction Book for Piano Playing. A methodically arranged succession of Pieces for Practice, with Theoretical Notes. By LOUIS KÖHLER. Op. 227.) Offenbach: J. André.

YET another elementary work from the indefatigable Herr Köhler! This gentleman seems to fill up the place left vacant by the death of Carl Czerny, whom he bids fair to rival in productiveness. The present work, as is implied by its title, is a book for beginners, and commences with the very simplest five-finger studies, no preliminary knowledge, except that of the notes, being required from the learner. By very gradual and well-arranged steps, it carries the student on, till it leaves him sufficiently advanced for Heller's Studies, Op. 45, and Mozart's Duet-sonatas in D and B flat. Both the plan and the execution of the work are excellent; but we cannot, in its present form, predict any large sale for it in this country, as the whole of the notes are in German, and are not (as is the case with several of Herr Köhler's elementary works, accompanied by an English translation).

## SHEET MUSIC.

### INSTRUMENTAL.

*Three Divertissements*, taken from the Works of FRANZ SCHUBERT, arranged for the Flute, with Piano Accompaniment, by G. POPP (Offenbach: J. André), are pieces which we can heartily recommend to our flute-playing readers, as being effective and not immoderately difficult. Herr Popp could hardly have selected more charming subjects than those which we find here. They are all taken from the *Rosamunde* music, and include the second entracte, the captivating ballet-air in G, and the lovely andantino in the same key which closes the great ballet-air in B minor.

"Columbus," *Rhapsodie Américaine, pour Flute, par A. TERSCHAK* (Offenbach: J. André), is a showy and brilliant concert-piece on "Home, sweet Home," "Yankee Doodle," and "Oh, Susanna." By those who are fond of these airs the piece will be liked.

Of a set of *Dances favorites* for Piano and Violin, by GEORGE WICHTL (Offenbach: J. André), we are unable to speak, because they are not printed in score, and it takes more time than we can spare to read a piece of music off two sheets at once.

*Impromptu* for the Piano, by WESTLEY RICHARDS, Op. 5 (Lamborn Cock), is a very well-developed and pleasing piece, by a composer of whom we have before had occasion to speak favourably. Its only fault seems to us a want of episode, the rhythm of the opening subject being somewhat too persistently maintained till the close.

*The Holiday*, Brilliant Fantasia for the Piano, by CHARLES JOSEPH FROST (Weckes & Co.), is a very pretty little piece, which we decidedly like. But why on earth it should be called "The Holiday," passes our comprehension altogether! For all we can see, the composer might just as well have called it "The Boot-jack," or "The Frying-pan."

*Triumphal March*, for Four Hands, by CLEVELAND WIGAN (Novello, Ewer, & Co.), is bold and spirited, and the two trios are well contrasted with the principal subject. We can congratulate Mr. Wigan on a piece that does him credit.

*Bagatelles*, by BEETHOVEN, arranged for Four Hands, by JULIUS ANDRÉ (Offenbach: J. André), are well done, but we certainly do not see the necessity of re-arranging Beethoven's charming little trifles, which are by no means difficult in their original form.

*The Sir William Wallace Quadrilles*, on Scottish Airs, by J. T. HANDLEY (Stirling: J. Graham), is a more than ordinarily good dancing set, founded on well-chosen and well-arranged melodies.

*The Swimming Waltzes*, by T. RICARDEL MASON (London: T. R. Mason), being somewhat heavy, seem to us more likely to sink than to swim.

*Fifteen Short and Easy Pieces*, for Harmonium or Organ, by GEORG GOLTERMANN, Op. 72 (Offenbach: J. André), are correctly described as short and easy. Beyond this we have really nothing to say about them.

### VOCAL.

*Eight Hymn Tunes*, by FRANK SPINNEY (London: Griffith & Farran), are both melodious and well harmonised, and, on the whole, decidedly superior to many of the tunes sent us for review.

*The Responses, Gloria, and Sanctus*, from the Communion Service,



set to Music by WILLIAM H. MAXFIELD (London: C. Jefferys), are simple and straightforward, but not particularly striking.

*The Sailor Boy's Return*, Song, by LOUIS PEREIRA (London: W. Morley), is neither remarkable as regards music or words.

*Good-bye*, Ballad, by ALFRED HOWARD (London: W. Williams & Co.), is a very fair sample of its class.

The same may be said of *Fireside Memories*, by FRANCIS QUIN (Dublin: Cramer, Wood, & Co.), which, however, has somewhat more distinct character than the preceding.

*Pretty Lily*, Song, by DR. WILLIAM SPARK (London: Weippert & Co.), is a pretty little song, the opening of which reminds us curiously of the psalm tune called "Rockingham."

*O fondest Love*, Ballad, by T. RICARDEL MASON (London: T. R. Mason), is one of the pieces (with a large number of which we are afflicted) about which it is almost impossible to say anything definite, because they present so few distinctive characteristics.

*Ave Maria*, Soprano or Tenor Solo, with Piano or Organ Accompaniment, by J. HAYDN WAUD (London: W. W. Waud & Co.), is melodious, but not very novel; and the "Amen" on the last page is decidedly weak. The accompaniment is much better suited for the piano than for the organ.

## Concerts, &c.

### ROYAL ACADEMY OF MUSIC.

THE annual public concert of the students of this institution, given at the Hanover Square Rooms on Saturday, July 26th, and which press of matter prevented our noticing in our last issue, attracted a very numerous audience, consisting not only of friends of the pupils and those immediately connected with the institution, but also of amateurs and professors interested in watching the progress of musical art in the metropolis. The programme, which was a long one, seemed to have been drawn up with a view to exhibiting the acquirements of the pupils generally rather than the exceptional talent of a few. Particularly, it served to display the pupils as composers, instrumental executants, and vocalists; and, generally, pointed to the fact of the existence of abundant talent among them, as well as unquestionably to the soundness of the instruction imparted.

The original compositions brought forward, and which were generally ambitious in aim and rich in promise for the future, included the first movement of a symphony, in C, by Mr. T. H. Roberts; the first movement of a symphony, in B minor, by Mrs. Florence Marshall; two movements (andante and scherzo)—each of which was preceded by a recitative, sung by Mr. Dudley Thomas—from a choral symphony, in E minor, by Mr. Wingham (Silver Medallist, 1870); the andante and scherzo from a symphony, in C minor, by Mr. Eaton Fanning (Mendelssohn Scholar and Silver Medallist, 1872); and a part-song, "The Crier," by Miss Oliveria Prescott. Of late years the practice of orchestral playing, as well as of choral singing, seems to have been made much more a point of at the Royal Academy than was formerly the case; and with good results, as was to be seen from the generally satisfactory manner in which the symphonic works were rendered by the orchestra, which was composed of pupils of the institution, past and present, led by M. Sainton and Mr. H. Weist Hill, and conducted by Mr. Walter Macfarren, except in the case of those works which were conducted by their respective composers.

Among the instrumentalists, pianists, as usual, predominated. Miss Pamphilon was heard in Sir W. Sterndale Bennett's caprice, in E major, for pianoforte and orchestra; Miss Conolly, in the first movement of Schumann's concerto, in A minor; Miss Curtis, in the last two movements of Mendelssohn's concerto, in D minor; Mr. Walter Fitton (Silver Medallist, 1872), in the first movement of Beethoven's concerto in E flat; and Miss Baglehole (Potter Exhibitioner, Silver Medallist 1871, and Sterndale Bennett Prizeholder 1872), in three movements from Spohr's quintet, in C minor, Op. 52, for pianoforte, flute, clarinet, horn, and bassoon, in which she had the valuable co-operation of those eminent professors, Messrs. O. Svendsen, Lazarus, C. Harper, and Waetzig. As violinists, Messrs. J. H. Reed and Ladislas Szczepanowski were heard in the last two movements of Spohr's duo concertante, in B minor; and, as an organist, Mr. Done, son of the well-known organist of Worcester Cathedral, in Bach's grand fugue, in C minor.

In the vocal department, Mr. H. A. Pope was heard in the aria, "Ah, che voglio trionfare," from Mozart's *Il Seraglio*; Mr. W.

A. Howells (Bronze Medallist, 1872), in the air, "His salvation is nigh them that fear Him," from Sir W. Sterndale Bennett's *Woman of Samaria*; Miss Jessie Jones, who gained the first soprano prize at the late National Music Meeting at the Crystal Palace, sang the air, "Hear ye, Israel," from *Elijah*; Mr. Henry Guy (Silver Medallist, 1872), the aria, "Dalla sua pace" (*Don Giovanni*); and Mr. J. L. Wadmore, "Del minacciar del vento," from Handel's *Ottone*. The concerted vocal music included the finale from the first act of Mr. G. A. Macfarren's *Robin Hood*, sung by Miss Nessie Goode (Bronze Medallist, 1871), Miss E. L. Beasley (Westmorland Scholar), and Messrs. Dudley Thomas, Wadmore, Pope, and W. A. Howells; the chorus, "Be not afraid" (*Elijah*); the trio, "Night's lingering Shades," from Spohr's *Aur and Zemira*, sung by Miss Beasley, Miss Jessie Jones, and Miss Mayfield (Silver Medallist, 1871); the duet, "Come, be gay" (*Der Freischütz*), sung by Miss Llewellyn Bagnall and Miss Nessie Goode; and the trio (with chorus), "Hearts feel that love thee," from Mendelssohn's *Athalie*, in which the solo parts were sustained by Miss Bagnall, Miss Edouard, and Miss Bolton.

During a pause which followed Spohr's quintet, the prizes were distributed by Mrs. Gladstone, whom Sir W. Sterndale addressed as follows:—

"Madam,—As principal of this institution, allow me again to return you my sincere thanks for the honour you have done the directors and the committee in consenting to attend here this morning. I feel great pleasure, in which I am sure you will participate, in telling you that the number of students has considerably increased, more than 40 having entered this year, and the total at present being over 200. In an artistic sense the standard of excellence has been raised, and I have no hesitation in stating that we have found talent so remarkable, and so greatly in excess of former years, that it is a pleasure to us to increase those rewards which you have so kindly undertaken to distribute. I cannot let this opportunity pass without referring to the kind interest taken in the welfare of the Royal Academy of Music, and the advancement of the art of music in this country, by his Royal Highness the Duke of Edinburgh and the authorities of the Royal Albert Hall. The propositions made to us from time to time have been seriously considered; but it was found that we should not be justified in incurring the expenditure attendant on the removal of the institution, and, as the new accommodation offered presented but slight advantages over the premises we now occupy, we felt compelled to decline. In conclusion, I beg to tender my sincere thanks to the committee, professors, sub-professors, and the officers of the institution, for their untiring zeal and activity in each of their departments. The success which has followed their efforts you, Mrs. Gladstone, will now have the opportunity of estimating."

The following is a list of the prizes and their recipients, to each of whom Mrs. Gladstone addressed a few kindly words of encouragement or congratulation:—

**Female Department.**—Silver Medals.—Misses Emily A. Troup (pianoforte), Elizabeth Conolly (pianoforte), Amy E. Turner Burnett (pianoforte), Mary Taylor (general progress), Jessie Jones (singing), and Sarah A. Goode (singing). Bronze Medals.—Misses Emma Cornish, Isabella W. M'Carthy, Eliza J. Hopkins, Emma L. Beasley, Llewellyn Bagnall, Alice Mary Curtis, Lavinia Sheehan, Johanna Ludovici, and Beata Francis. Books.—Misses Helen Pamphilon, Ellen Edridge, Maria Combs, Ethel Harraden, Catherine Beaumont, Mary Roffe, Clara Buley, Ellen Hancock, Elinor Blake, Edith Brand, Alice Chapman, Janie Burroughs, Hannah Edouard, Mary E. Butterworth, and Mrs. Florence Marshall. Letters of Commendation.—Misses Louisa A. Turner, Jane Whitaker, Constance Harper, Annie Bradley, Elizabeth L. Rothwell, Marion Green, and Fanny Boxell. Sterndale Bennett Prize (Purse containing ten guineas).—Miss Annie Jane Martin. Highly commended.—Miss Agnes A. Channell (Silver Medallist, 1872).

**Male Department.**—Silver Medals.—Master Harry Walker (pianoforte), and Mr. W. A. Howells (singing). Bronze Medals.—Messrs. Frederick Weekes, Frederick Done, Bernard E. Elmenhorst, J. L. Wadmore, and Henry A. Pope. A Prize Violin Bow, given to the institution by Mr. James Tubbs, of Wardour Street.—Mr. John H. Reed. Books.—Messrs. T. Matthay, Henry W. Little, Arthur J. Jackson, Edwin Hinchcliffe, Henry R. Rose, Dudley Thomas, Joseph A. Breeden, Alexander G. Jopp, Robert George, Louis N. Parker, Ladislas Szczepanowski, Charles J. Regan, Alfred Rhodes, and John H. Roberts. Sterndale Bennett Scholarship (two years' free education in the institution).—Master Tobias Augustus Matthay (re-elected in April last).

Westmorland Scholarship (£10 towards the cost of a year's instruction).—Miss Emma L. Beasley. Potter Exhibition (£12 towards the cost of a year's instruction).—Miss Florence Baglehole. Mendelssohn Scholarship (£20 per annum for two years).—Mr. Eaton Fanning.

## Musical Notes.

THE Festival of the Three Choirs, which is this year to be held at Hereford, commences on the 8th of the present month. The chief works to be produced will be *Elijah*, *Jephtha*, Rossini's *Stabat Mater*, *St. Paul*, Sir Frederick Ouseley's new oratorio, *Hagar*, Spohr's *Christian's Prayer*, Handel's *Chandos Anthem*, "O praise the Lord with one consent," and the *Messiah*. There will also be concerts of secular music in the Shire Hall.

THE prospectus of the new National Training School for Music has been issued by the Society of Arts. The school is intended to provide gratuitous instruction for 300 pupils. Of the success likely to attend the experiment it is impossible, until further details are published, to form an opinion.

THE first report of the Committee of the Council of Education, by Mr. John Hullah, the musical inspector, has just been published. It is full of interest, and we hope to speak of it in detail next month.

MR. FRANK MORI, the well-known teacher of singing, has just died, in the fifty-third year of his age.

MR. CARL ROSA, the husband of the distinguished singer formerly known as Mlle. Parepa, has organised a company for the performance of English opera, and will make a provincial tour for about three months. The company comprises several names of eminence in their respective departments, and the repertoire includes no less than seventeen works.

AN amateur performance of Flotow's *Martha*, which appears to have been very successful, was given at Cork on the 8th ult., under the direction of Dr. Marks, the organist of the cathedral.

A NEW "School for the Higher Development of Pianoforte Playing" will be opened in London on the 1st of October. It will be on the model of the school founded with a similar object by the late Carl Tausig, at Berlin, of which Mr. Beringer was one of the Professors. Mr. Oscar Beringer will be the director, and will be assisted by Messrs. Franklin Taylor, Walter Bache, Frits Hartvigson, C. Guenther, and E. Prout. The scheme of instruction, as given in the prospectus, seems excellent, and the enterprise deserves success.

FROM the official list of awards at the Vienna International Exhibition, it appears that only two English musical firms received medals—Messrs. Augener & Co., and Messrs. Kirkman & Son.

APPOINTMENT.—Mr. John Nutton (bass), of York Minster, to Magdalen College, Oxford.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

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